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PROFESSIONAL COMMENT.

CHAUTAUQUA, already world-famous as one of the great seats of instruction and philosophical research, will soon be built anew in a more permanent form, and one of considerable architectural beauty. Besides this, the scope of the work now done there will be considerably widened by the increased facilities afforded by the new buildings. The scheme of the great works planned has just been made public. Albert Kelsey, of Philadelphia, is the architect, and associated with him in sculpture and landscape, respectively, are J. Massey Rhind and Warren H.

Manning. The structures and features contemplated include a Water Gate, a Golden Gate, a Landing Pier and Building, a Hall of Philosophy, a Plaza, and a Market Place, (for people buy and sell, eat and sleep, watch and pray, learn and teach here as elsewhere). The Arts and Crafts Village is one of the most interesting of features, and altogether the entire design, in its lovely groves and fine open meadows and plazas, will become, no doubt, one of the sights, as well as one of the best influences educationally which our country possesses. In it we see the germ of the new University of the future, more out-of-door learning, the association of books with running brooks, and manual training hand in hand with mental cultivation in all directions. It will be seen that thus Chautauqua will do not only what Yale and Harvard are doing, but more. The tendency to athletics will not be diminished, but rather improved on sensible lines. As it is now, in the large universities here and abroad, a few men are trained, over-trained often, to do what *all*, in a large degree, should be doing, *i. e.*, exercising as well as studying. The time is coming when Americans will see that the body first and then the brain, never forgetting the latter, is the motto for the coming man. It is interesting to note that this Chautauqua improvement is the direct result of the great revival of classic art now felt among us; this in turn has come from the great expositions here and abroad, and the material prosperity of the United States affords such a chance for the execution of noble buildings, as was the case during the height of the power of Egypt, Greece and Rome, and in the heyday of the Italian Renaissance. Chautauqua is fortunately situated in one of the most healthful places in the United States, where even hay fever is abated by the height and peculiar conditions of soil and air. It is also on a beautiful lake, and trees are plentifully grouped about the shores. If education, in its broadest sense cannot flourish here, there is no hope for its long and healthful existence elsewhere. It is especially to be desired that great donations will soon be given to this movement. It is not in competition with, but rather a help to, the long continuance of our great universities that such an institution should prosper, and speaking for the architectural site alone, the educational influence of good designs in its buildings and approaches will be widespread and more permanent than that of the great expositions.

HOW can we make the practice of architecture a recreation, or the life of the individual? In the first place, he must be a true-born artist, have the instinct of being sensible to beautiful forms and images, and of being able to realize pleasure in the pursuit of his art. In no other way can the architectural profession be regarded as a recreation. There is too much toil and drudgery and hard work to make it acceptable to the majority of the profession, unless it be by the interest its pursuit gives. Hence so many in the profession can never be more than the "hewers of wood and drawers of water"; men who have taken up the profession merely as a business, and not in any real sense as an art pursuit. To take, for instance, such an everyday matter in an architect's work as the planning of ordinary buildings. Has it no interest for him? Is it a mere drudgery? We are afraid many a young architect thinks so. He finds little to exercise his taste or his designing powers in pencilling and erasing again and again his arrangement of rooms, entrances, corridors, and the like. Many look upon it as hard work, and so it is; but has it nothing to occupy the mind as well as the hand? Ordinary house planning—for instance, the country residence of moderate

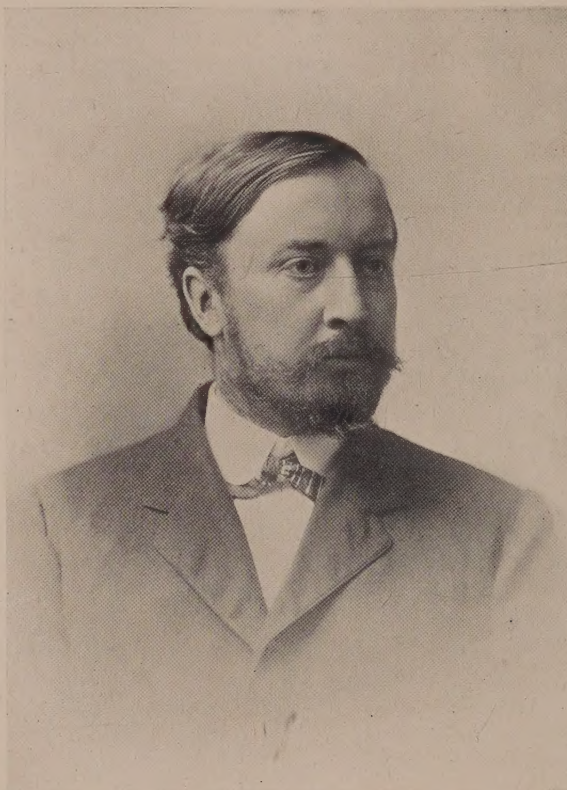
size—does it not call out imagination, as well as skill in disposition? The first aim of a well-designed country house is said by one writer to be simplicity of internal planning. Most of the time in the summer is spent out of doors, and there is less need for rooms within. Except in very large houses and where much entertainment is done, the parlor or drawing-room is the most useless and unnecessary. A spacious hall large enough to be a room and much more than a side entrance to the dwelling will more than supply any deficiency that may be felt on this score. Then there are houses to suit special owners. Those who are great entertainers will require to make the dining and drawing-rooms large and conspicuous, with ample kitchen and other departments; there must be a billiard-room and conveniences; the bedroom accommodation must be large. A man of reserved and literary tastes will require a library rather than a drawing-room, and a much smaller suite of rooms. The country house, other things being equal, ought to supplement the country life; it should be more spacious and simple than the town house. Then economy will suggest the saving of house-work, length of passage and waste space; in short, compactness must be the aim, so that the cares of the wife or housekeeper may be diminished. Every other kind of building has its distinct aim, which the architect has to make his own, and it is this distinctiveness of each design, and the individuality of the owner, which ought to stimulate the imagination. Good and thoughtful planning will arouse interest by calling out the faculties of the mind and imagination. In every special building the architect's aim should be to look for an objective and to study the personality of the builder or promoters.

SCIENTIFIC facts and common sense, now claim dominion over architecture, whereas early in the last century it was archæology and dilettantism that held sway. We cannot avoid seeing the change. The profession is working under a new light, whatever the few survivals of a former age may be. The tools of archæological research, copyism, and styles have become obsolete with the pressing ideals and needs of the twentieth century. One thing is certain: that the architect must boldly accept new methods and conditions in his design. As we have been reminded again and again, the modern professional man has to fight his way between material and imagination; he has to grapple with the new problems, and yet preserve the essential elements of architecture. The task is not to be attempted by ignoring or rejecting inventions, new materials and methods, but by frankly acknowledging them, making them rather our servants than masters. In this spirit of overcoming difficulties the modern architect has to work. There is

in many of our modern buildings a painful sense of the struggle, as if the architect could not make up his mind to accept a new form or a new method, for a fear of compromising his design, or for fear of spoiling the effect of his work; or had made an attempt to hide the invention or material, to disguise it in some form; and it is this painful evidence of being obliged to accept a new material or method unwillingly, to put it out of sight, or to dodge it or "wink" at it, as if the designer could not help its presence in a half-hearted sort of way, and had tried to make the best of it under unfavorable conditions, that is so unsatisfactory in our recent architecture of a certain class. We see this struggle everywhere in the commercial store or warehouse, the block of flats, the modern hotel and even in the modern residence, wherever iron or steel is used, where lifts and ventilating appliances, fire-proof methods and the like are introduced. Scientific principles applied to building date from the last century; before that, all building was more or less empirical, determined by arbitrary rules and taste. There was then a new impetus given to scientific study and research. Manuals and text-books on building materials and the stress of structures began to appear; construction was studied in the light of new discoveries, such as iron and steel. It was another method of investigation to that of the great Mediæval master builders: their constructive science was based on facts and experience learned in building, but the nineteenth century construction was largely théoretical, and founded on independent experiments by men who knew little of building. It is only of late years that science has been applied to building problems.

IF COMPETITIONS were conducted as they should be, and as they were intended to be, they would unquestionably become a powerful educational means by encouraging young and obscure men

to do their best and study the practical requirements of the profession; but unfortunately this is not the case. Abuses have crept in, premiums are awarded often not to the best design, but to the most brilliant, or the most showy perspective, or to the author who is best known; not to the most practicable solution of the problem, but to the one that is the most popular and attractive. By these evasions of the intention of competition, it has fallen to the level of a lottery in many instances, in which chance or good fortune, and sometimes trickery, have been the main factors. The "best possible solution" should be the aim of the true competitor, but it is rather the easiest or most tactful solution. We cannot attain to this standard of competition unless all inducements to interfere with the justice of the award are rigorously withheld and prevented, and all opportunities of dishonest dealing are strenuously averted. The



Architects of To-Day.

MR. HENRY F. HORNBOSTEL.

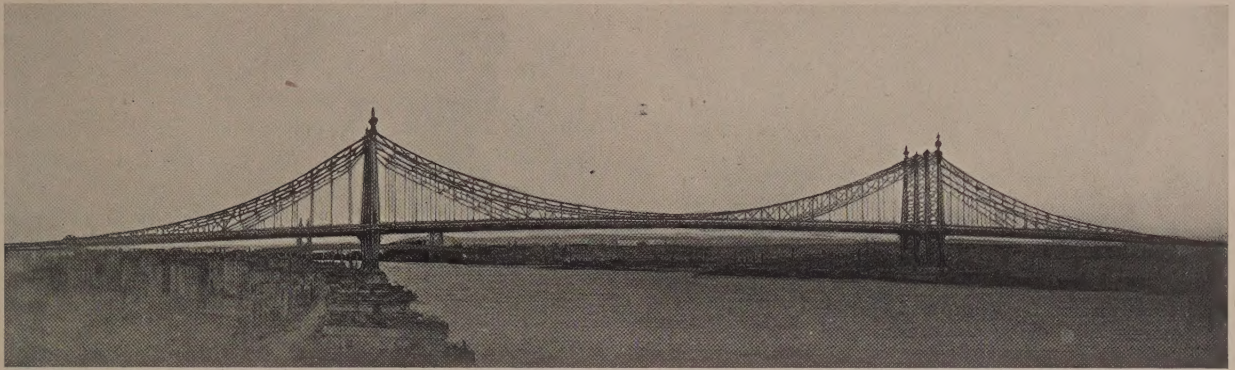


FIG. NO. 1. GENERAL PERSPECTIVE OF THE MANHATTAN BRIDGE.

very principle implied in the term "competition" should be the necessary incentive for the effort required. Unfortunately it is not so. It is looked upon as a contest, not of architectural skill, but of tact and diplomacy; not of planning and good design, but of cleverness and scheming. The public promoters of competition unfortunately look upon it in the same light: as a means of gaining a little popularity, of rewarding a friend or a partisan, or for some personal object. We must purge public bodies of these vices before we can expect competitions to be conducted on the right basis.

AT A recent meeting of the New Jersey Chapter, A. I. A., the following resolutions were passed:

WHEREAS, The City of Jersey City is about to erect a new High School, and has appointed an architect to prepare the plans and specifications, and supervise the erection of said High School, at a compensation of two and a half per cent. upon the entire work, said compensation being one-half that which is recognized as the proper rate to be paid architects for full professional services; and,

WHEREAS, In the opinion of the New Jersey Chapter of the American Institute of Architects, no architect can do his work, as it should be done, for the compensation above mentioned, it being, therefore, entirely adverse to the city's interests to thus cut the regular rate recognized as proper compensation to be paid the architect; and,

WHEREAS, In the opinion of this Chapter an injustice is done the entire profession throughout the State when a municipal body fails to recognize the fee of five per cent. for full professional services which has been established by the American Institute of Architects, and all the Chapters of said Institute and other architectural bodies throughout the United States; be it

Resolved, That the New Jersey Chapter of the American Institute of Architects does hereby protest against the policy of the Board of Education of Jersey City in fixing the compensation of the architect appointed, at one-half the regular rate usually paid for architectural services; and be it further

Resolved, That a copy of these resolutions be forwarded to the Board of Education of Jersey City, and to every registered architect in the state.

THE NEW EAST RIVER BRIDGES.

HENRY F. HORNBOSTEL.

AT THE time Mr. Gustav Lindelthal assumed the office of Bridge Commissioner, the designs for the Manhattan Bridge and the Blackwell's Island Bridge had been made by the Engineers of the New York Bridge Department under the previous administration. These two bridges, as designed by them, would have been even more unsightly than the Williamsburg Bridge. This bridge has at least the merit of expressing frankly, though awkwardly, its engineering functions.

The advent of an enlightened administration, the establishment of the municipal Art Commission, the willingness and energy of the Mayor and of the present Bridge Commissioner, to modify the original designs, of the Manhattan and Blackwell's Island Bridges; all brought about a result which the city will appreciate. New York will have two additional bridges of civic character and beauty, which will happily replace the structures that would have been erected by the previous Engineer of the Department.

To execute these changes the Commissioner had to submit to the Municipal Art Commission suitable and acceptable designs for their approval, which necessitated architectural assistance. Furthermore, this had to be accomplished immediately, which made a competition for designs impracticable, especially as there was no direct provision in the city charter for such procedure. Besides, the work had to be studied in connection with the Engineers of the Department. The designs for these two bridges ought to have been

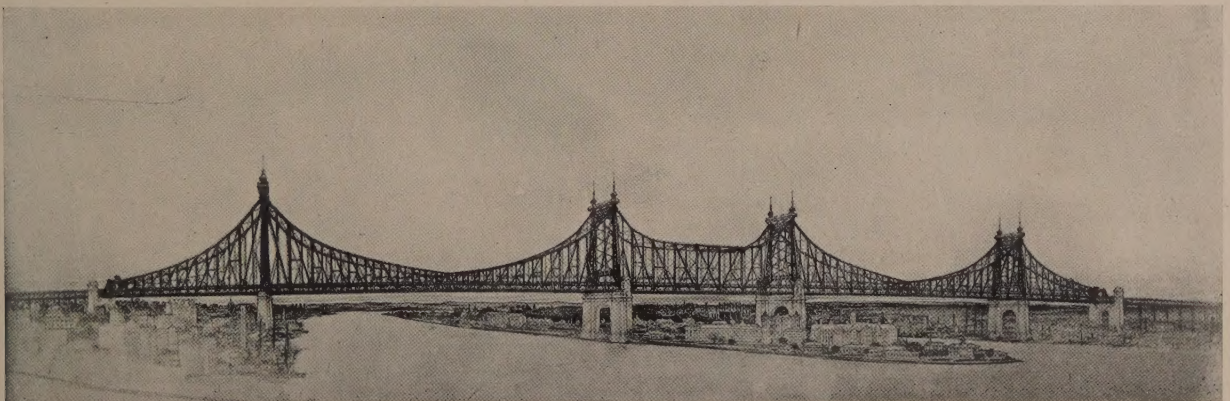


FIG. NO. 4. GENERAL PERSPECTIVE OF THE BLACKWELL'S ISLAND BRIDGE.

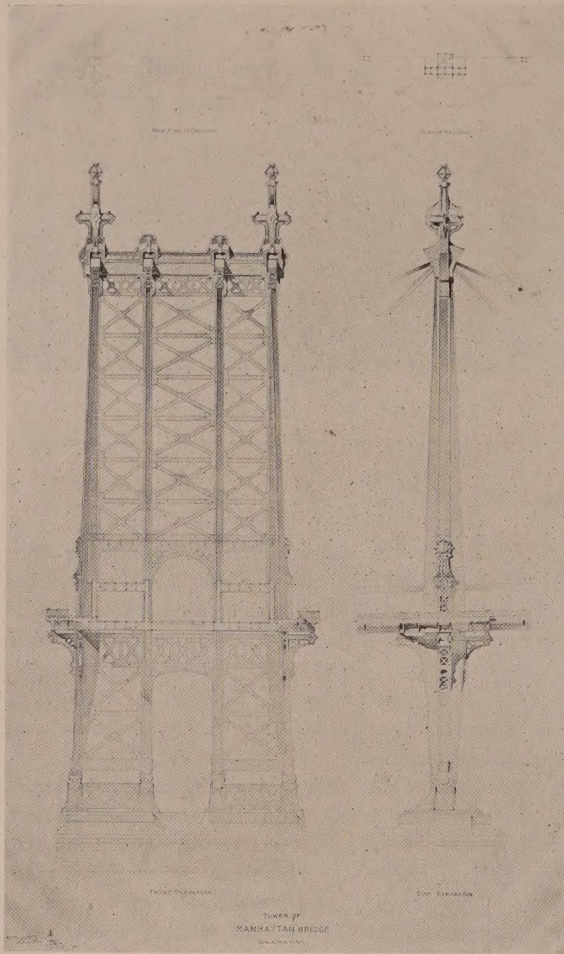


FIG. NO. 2. FRONT AND END ELEVATION OF THE MANHATTAN BRIDGE TOWERS.

obtained by competitive means or some sort; for the one is as important a factor in beautifying the city as a new City Hall. But, under the circumstances, the present result is better than nothing, and the tendency to have an architect assist the City Bridge Engineers is encouraging.

The Mayor appointed a Board of expert Bridge Engineers to examine the new plans, and their approval, together with that of the Municipal Art Commission, having been obtained, the city has accomplished something of which few municipalities can boast.

Considering the Williamsburg Bridge first, its comparison with the old Brooklyn Bridge suffices to show how inartistic and really ugly it is, and how graceful and beautiful the older bridge appears. It is interesting to note that professional opinion has severely criticised the appearance of the Williamsburg Bridge, and that the city was willing to, and did, appropriate money to beautify this bridge.

Now, this sort of architectural padding or embellishment is the popular idea of an architect's function in beautifying an engineering structure. "The bridge is built, happens to be ugly, employ an architect, and add some fancy features." Or, the engineer makes the design, hands it to the architect to add a lantern or two, makes it fancy, and the artistic conscience of the interested community is at rest. The Williamsburg Bridge can never be made to look well, no matter how much it is padded; its angular lines may possibly be softened, but that is about all that can be done.

As to the two new bridges, the Manhattan and Blackwell's Island, called No. 3 and No. 4 respectively, their architectural development can be well studied in the accompanying half-tones. These two bridges do not show the popular idea of architectural collaboration, but they well illustrate the result that may be obtained if the architect and engineer work together, following the common principles of construction,—utility, economy and beauty.

The constructive principle of the Manhattan Bridge is as follows: The link cable here employed consists of eye-bars held together by pins, very much like the bicycle chain in construction. The pins give points of attachments, or what are called "panel points." The stiffening of the roadway is accomplished by means of a stiffening truss attached directly to the link cable, this in turn frees the roadway from unsightly trusses, and, furthermore, the cables being fixed or held at the tops of the towers allow the tower to become columns instead of pedestals.

The two present East River Bridges have wire spun cables, permitting of no panel points, or points of attachments, which are sufficiently secure to allow of great stresses. A clasp or belt tightened around the cable is the method used to obtain a hold, but this arrangement is liable to crush the wire strands of the cable. The stiffening truss is, therefore, placed along the road level, giving rise to the unsightly iron bracings so apparent in the Williamsburg Bridge. The wire cables are carried over the towers on rollers, producing in their movement a lateral stress and necessitating a pedestal form of tower.

Fig. No. 1. The Perspective View of the Manhattan Bridge, well illustrates its constructive character. The cables, stiffened by the light and lace like trusses, are emphasized as they should be, for the majestic curves of the cables constitute the chief beauty of a suspension bridge. The roadway is simple and open, and the towers show their constructive purpose, being pivoted at the base to allow for expansion and contraction of the cables. All this is very much like the tight rope walker's stage paraphernalia, consisting of two poles and a wire rope passing over and fastened to the poles and secured at both ends to the stage. The cables do not run through the roadway near the anchorages, as they do in the present bridges, but are above the roadway from anchorage to anchorage. This assures the uninterrupted sweep of the roadway arch from anchorage to anchorage. The entire structure is nowhere decorated with so-called architectural embellishments or laden with irrelevant ornamentation.



FIG. NO. 3. PERSPECTIVE OF THE ANCHORAGE OF THE MANHATTAN BRIDGE.

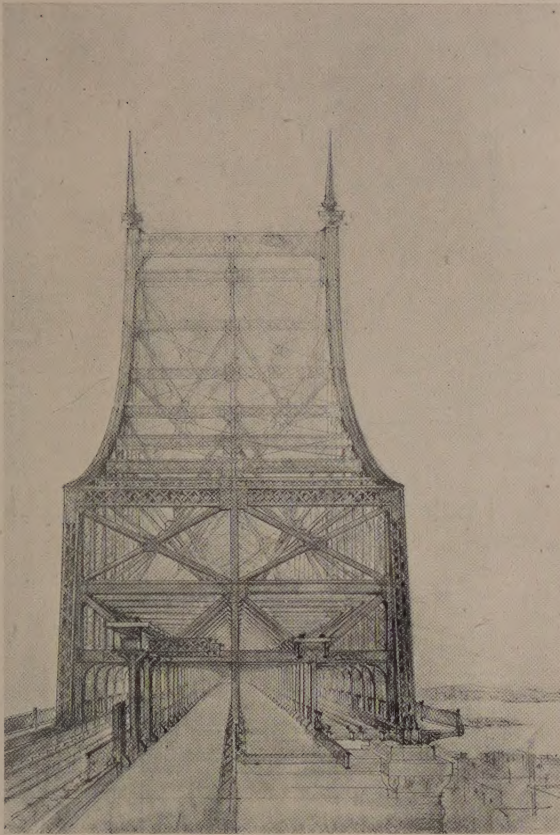


FIG. NO. 5. PERSPECTIVE OF OLD ENTRANCE TO BLACKWELL'S ISLAND BRIDGE AS PREVIOUSLY DESIGNED.

Fig. No. 2. Front and Side Elevation of the Tower, shows the cross section of the roadway, built to accommodate 8 tracks, a 38-foot driveway in the centre and foot walks at each side of the bridge.

Fig. No. 3, is a perspective view of the anchorage, showing the cables entering the mass of masonry. This anchorage has two functions to perform: The pier to the left acts as a column, and the larger pier to the right resists uplifting. They are buttressed by the arch, which spans the street.

In considering the Blackwell's Island Bridge, Fig. No. 4 gives the general view of this structure. This bridge is a cantilever bridge. One lever arm, anchored at the extreme left, and resting on the New York shore pier, reaches out to the middle of the river. The structure over Blackwell's Island is best described as a table with two extended wings reaching to the middle of each river span. Finally, the right lever arm performs the same function as the left. In this bridge the greatest improvement was made in redesigning the cross section.

Figs. 5 and 6 show the old and new respectively. The portal, built of constructional iron members, adds much to the perspective of the roadway. The entire study of these two bridges was of much interest, and my collaboration with the engineers was of the most pleasant character.

CITY HALL PARK AND TERMINAL PLANS.

WE PRESENT in this issue the plans prepared by Architects Henry F. Hornbostel and George B. Post for a new Municipal Building and Bridge Terminal to be erected on land adjacent to the present City Hall Park.

They have provided for the erection of a building along the northern side of Chambers street, the architecture of which conforms to that of the new Hall of Records. This is to be the city's administrative building. They suggest that all the buildings in the City Hall Park, except the City Hall, but including the old County Court House, be removed, and propose also to purchase the site of the Post Office and to add that to the park.

The City Hall would then stand alone in a garden which would have within it no other masonry than some ornamental entrances and a flight of granite steps, these opposite the rear entrance of the City Hall and leading by a viaduct over Chambers street to the suggested administration building.

The feature of the whole construction will be a campanile to be built at the northern base of the terminal building. As now designed, it will be about 650 feet tall and contain 45 stories. It would give room for nearly all the offices the city now has to rent in private buildings. It is proposed to build the campanile, at first, only to the level of the roof of the station structure.

It would require an expenditure of not less than \$30,000,000 to carry out, in their entirety, the whole of the plans. This vast outlay would be justified in view of the splendid results, financial as well as artistic, which would be obtained. The scheme of architectural magnificence presented would rival the Place de la Concorde in Paris; Trafalgar Square in London; the Schloss-Platz in Berlin or the Rathaus Platz in Vienna. It would enable the city to save nearly all of the \$900,000 it now pays out yearly for rentals, besides earning an income for the space it would not require for public offices.

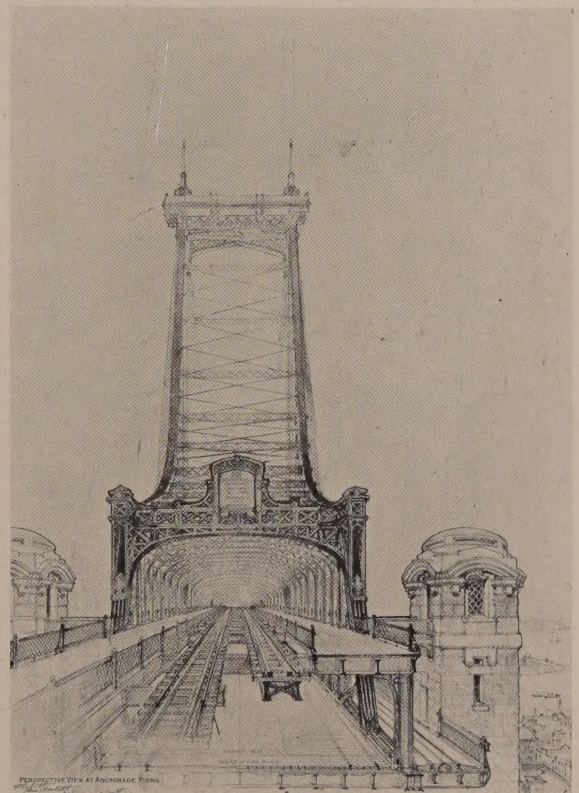
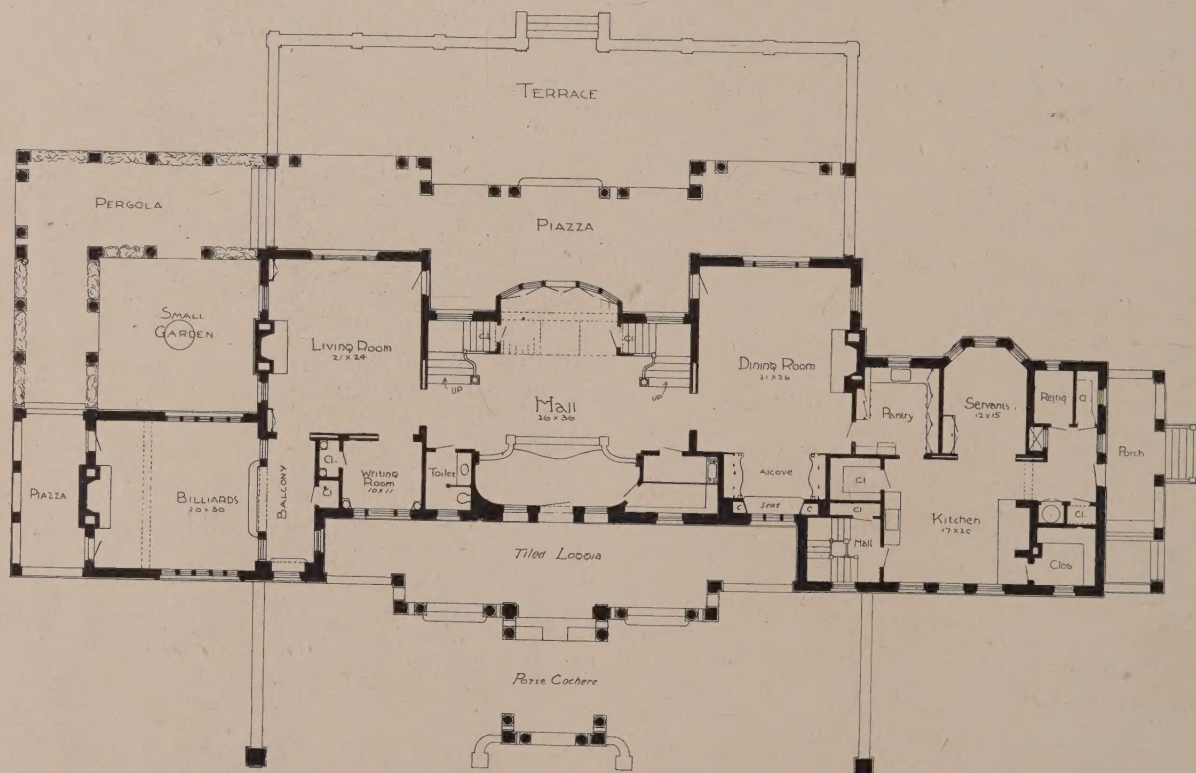
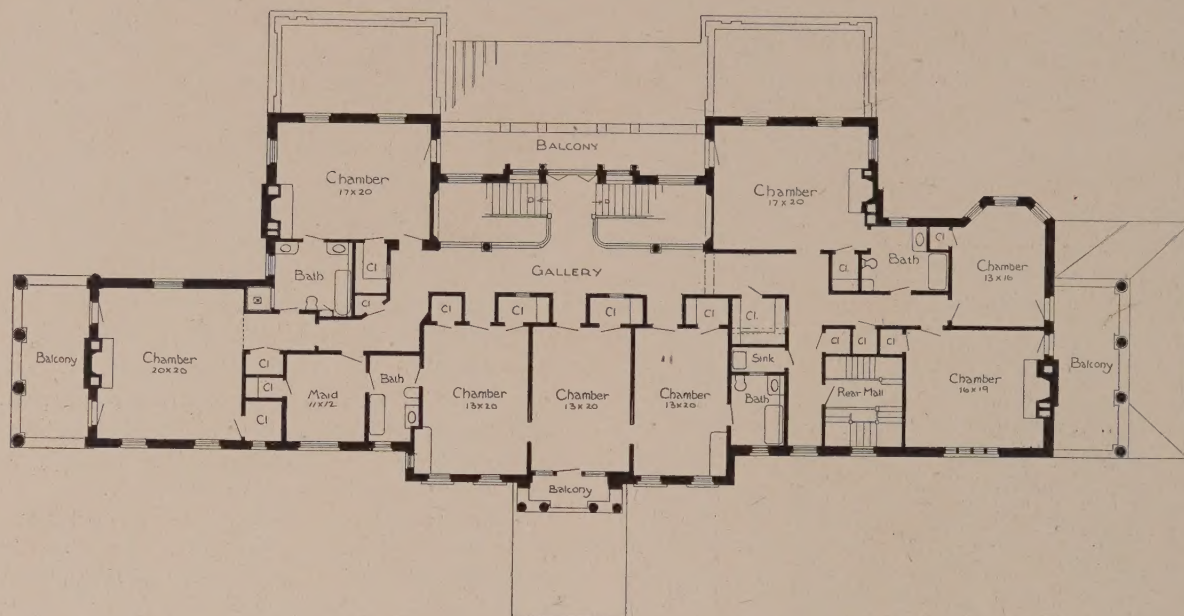
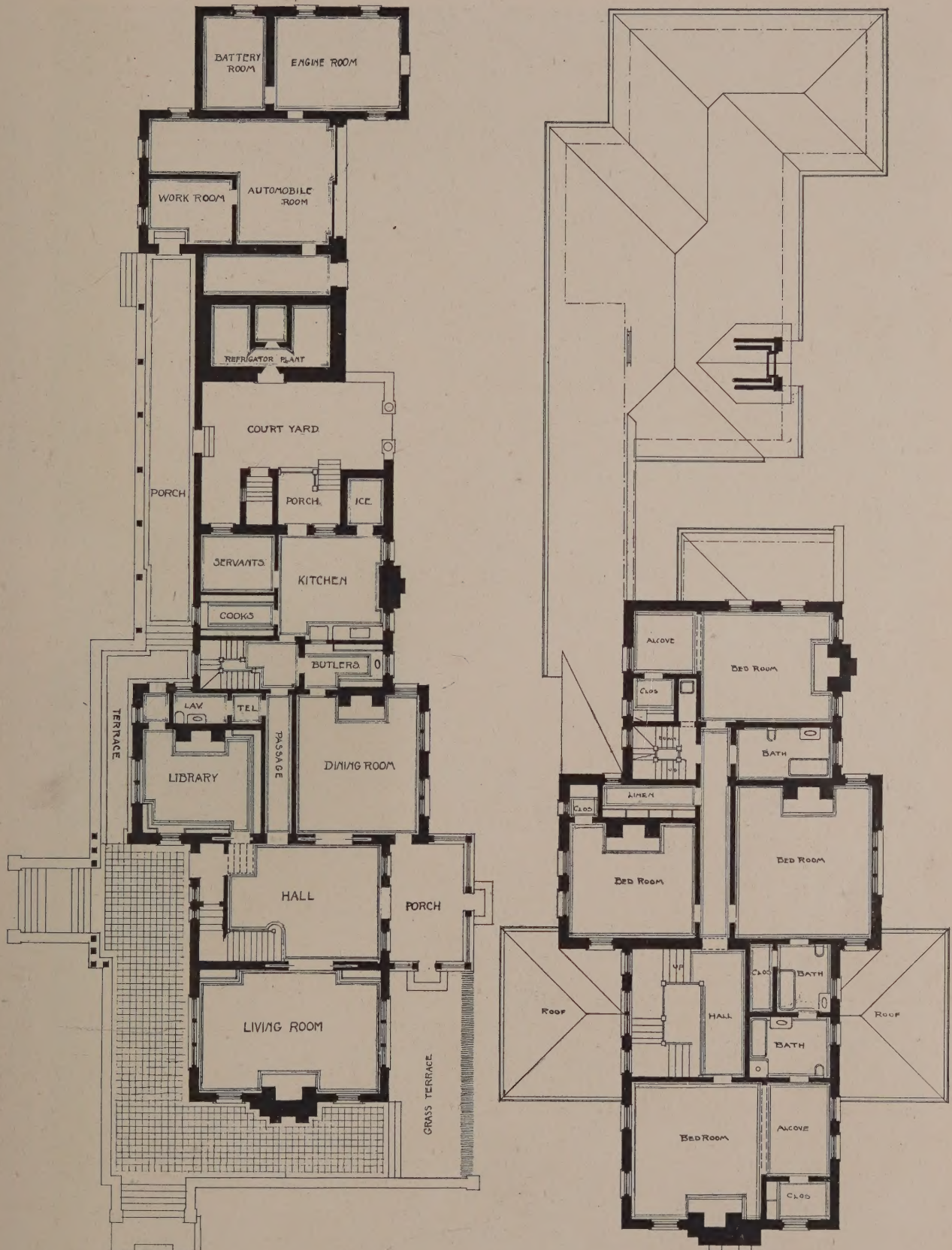


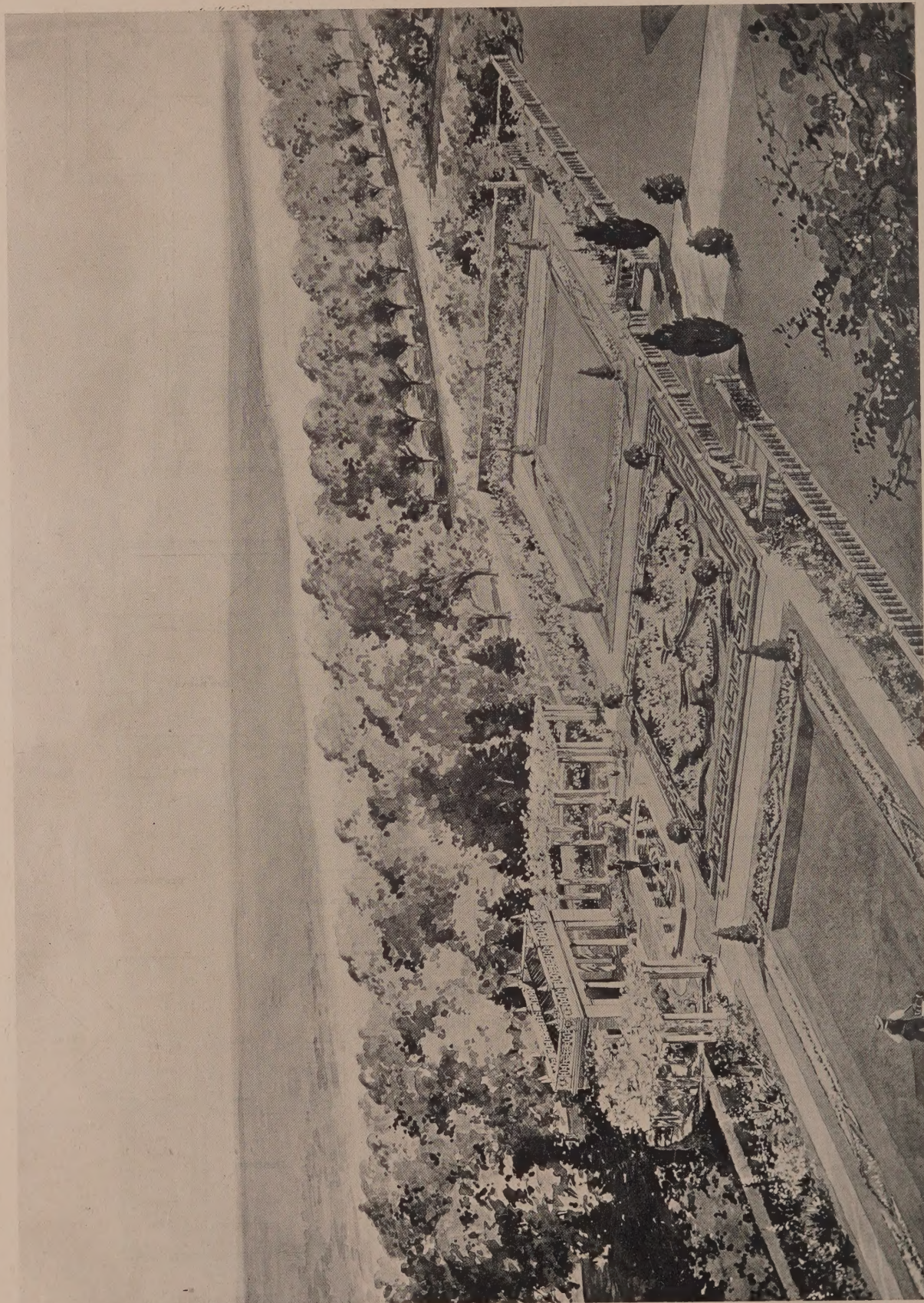
FIG. NO. 6. PERSPECTIVE OF NEW ENTRANCE TO BLACKWELL'S ISLAND BRIDGE.



PLANS, COUNTRY HOUSE, CHARLES O. GATES, PEACOCK POINT, L. I. Chas. A. Rich, Architect. (See Plates LVI, LVII, LVIII, LIX.)

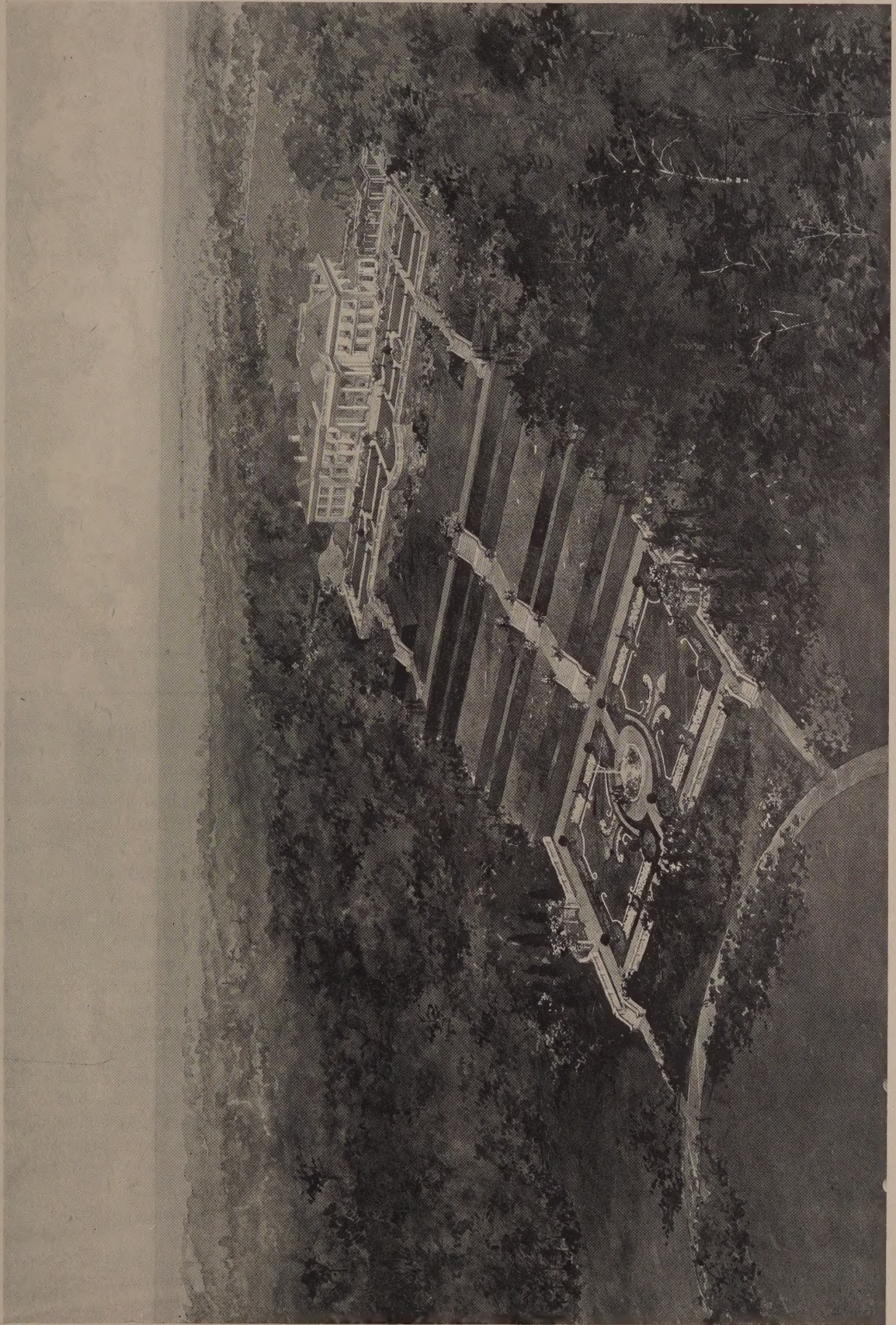


PLANS, COUNTRY HOUSE, H. S. PICKANDS, EUCLID, OHIO. Meade & Garfield, Architects. (See Plate LXI.)



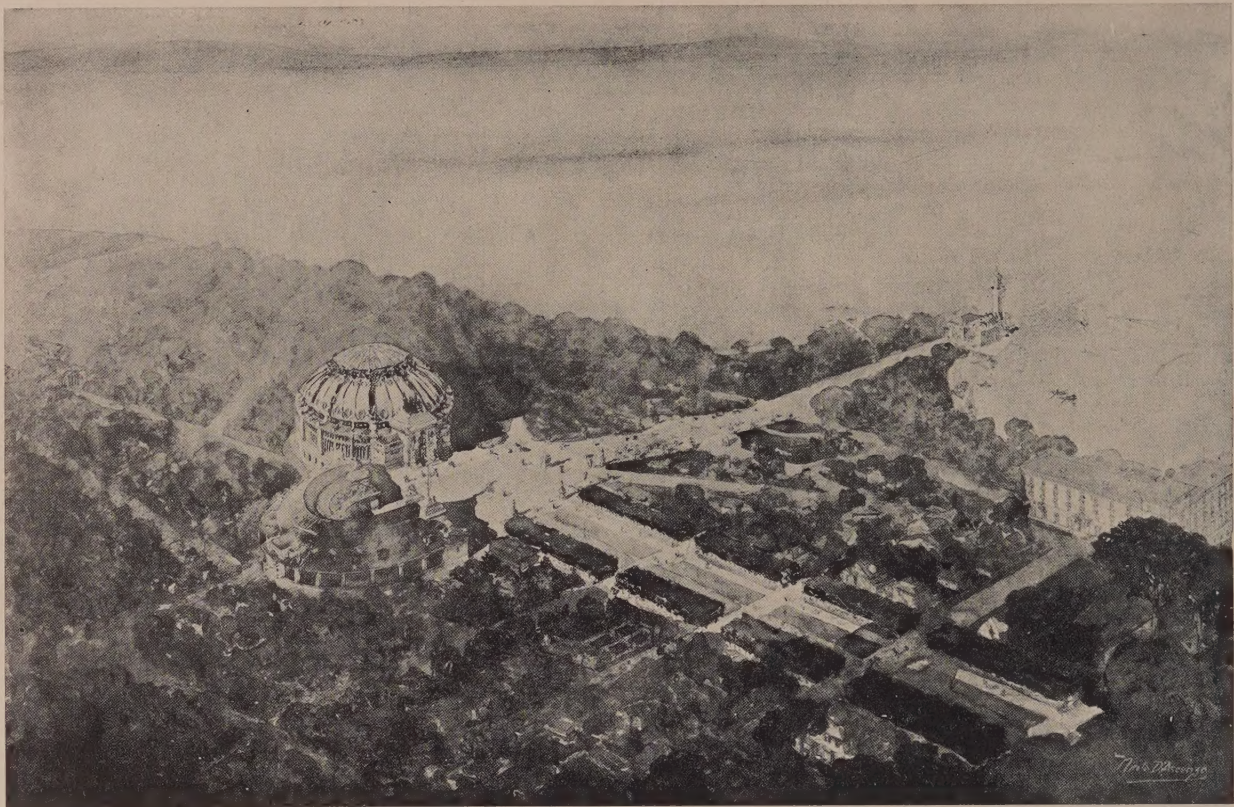
FORMAL GARDEN, DESIGNED FOR MORTON F. PLANT, GROTON, CONN.

Brinley & Holbrook, Landscape Architects.



TERRACE GARDEN, DESIGNED FOR WM. D. GUTHRIE, LOCUST VALLEY, L. I.

Brinley & Holbrook, Landscape Architects.



BIRD'S-EYE VIEW OF THE FUTURE CHAUTAUQUA.

Albert Kelsey, Architect.

Showing "Vincent Square," the "Arcade Building," "Auditorium and Administration Building," "The Approach" from the lake; also a section of "The Assembly Green" leading to the Hall of Philosophy.

LANDSCAPE ARCHITECTURE.

F. VON HOFFMANN.

LANDSCAPE architecture represents a good bit of human culture, of the state and degree of a people's civilization. The results obtained from its practical application reflect the true state of culture, taste and refinement of designer as well as executor.

Wherever the art of landscaping has not attained a leading position among the plastic arts of a country, as it has not so far in America, there must be something radically wrong in its proper understanding and true appreciation. Still, when we consider the fact that landscape architecture in Europe did not rise to the exalted position it occupies until the middle of the 18th century, and then only by replacing the stiffness of the French geometric style at that time in vogue, by an approach to the higher art of landscape painting, into which the building architect cannot follow—except he be a born artist himself—we must not be surprised, that in our own country, with its less directed, frequently entirely misguided fine arts, landscaping has not attained that position of prominence to which it is entitled among a people of culture and refinement.

Landscape architecture in America is still in its infancy, for want of a true appreciation of its merits and a correct definition of its limits, for want of a proper understanding of what the real art in landscaping constitutes, where it begins and where it ends.

Unfortunately, for want of education, "fancy gardening," as an example, frequently clashes in the minds of the majority of our people with the true art of landscaping, though the former can

hardly be termed an art at all, no matter how much knowledge and experience there may be required in the raising of foreign plants for ornament and utility. So-called fancy gardeners, as a rule, are anything but artists, though their business plays an important but subservient role in the true art of landscape architecture.

Under the latter, we must once for all understand the fine, plastic art, a member of "les Beaux Arts," which concerns itself with the laying out of ornamental gardens after the laws of the beautiful, which keeps and preserves them, embellishes landscapes, cities and towns and even beautifies the resting places of the dead by a charming, pleasing and elevating garment.

Of the large class of people engaged or interested in the fine arts, probably none could serve their country better in educating our citizens to a higher level of landscape aesthetics, than those of the building architects doing country work. As long as the building architect looks upon landscaping as of secondary consideration, as is too frequently done, we must not complain when both of the arts suffer at the same time. By thus slighting a profession of equal, if not superior, importance than building architecture, which is many times the case, ideal landscaping is brought into discredit and deprived of an opportunity to show its possibilities.

Particularly is this apparent when an otherwise good and artistic general landscape plan, without carefully studied details, is turned over for practical execution to some nurseryman, as if the latter had the least idea of what is understood under art, taste and refinement. Under such deplorable conditions, the art of landscape architecture necessarily must suffer.

It must be conceded that the exterior decorations of home are as important as the interior ones and deserve special consideration; the moment they are neglected or not brought into harmonious unison with the building, either one suffers at the expense of the other, or, as is generally the case, both are open for well justified criticism.

Modern times demand the specializing of all the professions in order to keep on a level with higher ideals, with advanced ideas and to obtain the best results from such specialized branches. Any one over-burdening himself with the tasks of another, though affiliated profession, is hurting his own, and stands in the way of raising the standard of the "beautiful" to a higher pedestal.

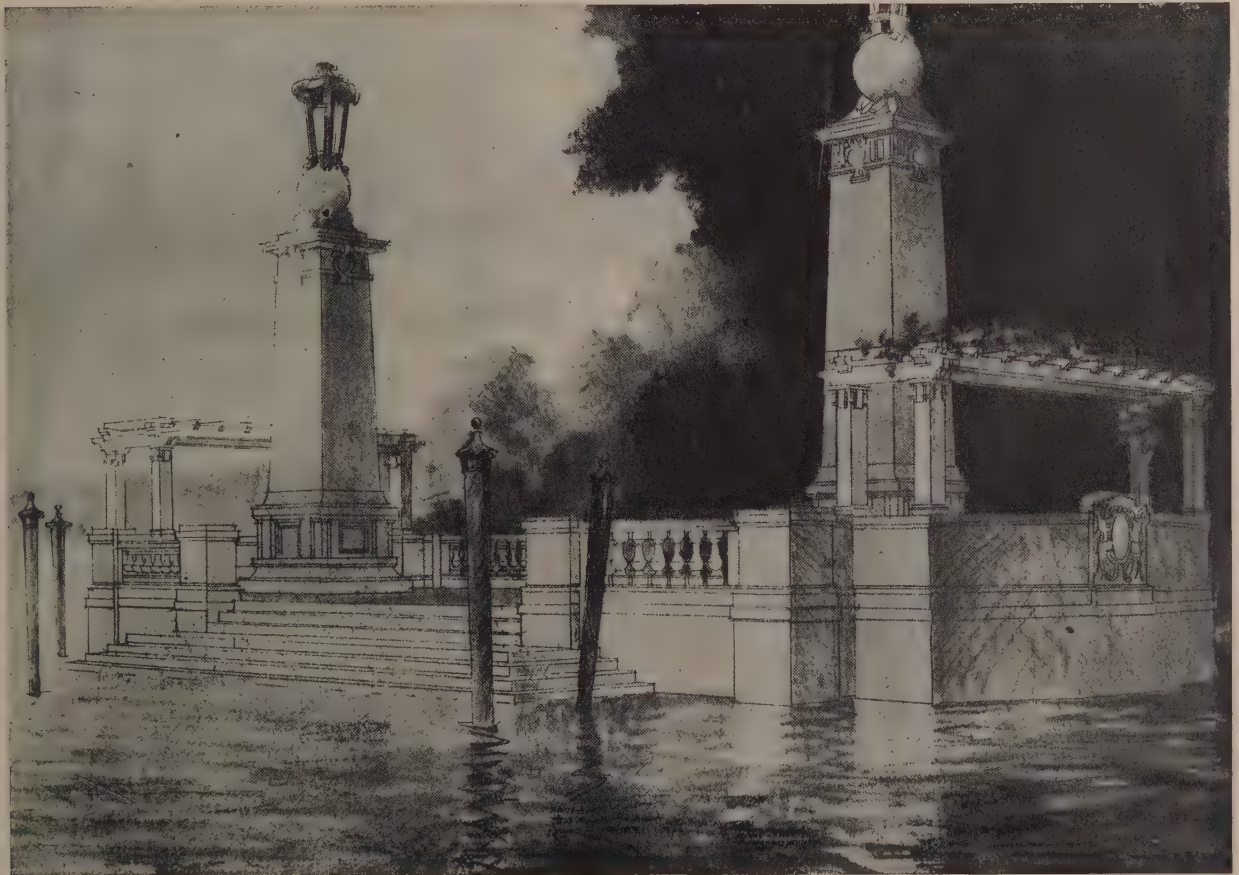
ROYAL INSTITUTE OF BRITISH ARCHITECTS.

PRESENTATION OF THE ROYAL GOLD MEDAL.

THE meeting hall, entrance and staircase of the R.I.B.A. in Conduit Street, London, were gaily decorated with flowers and foliage plants on Monday evening, June 22d, and a large number of members and visitors assembled to witness the presentation of the Royal Gold Medal for 1903, to Mr. Charles F. McKim, of New York. The President, Mr. Aston Webb, R.A., F.S.A., occupied the chair, and among those present were many ladies, Mr. Choate, the American Ambassador, Sir W. Emerson, past President, Sir L. Alma Tadema, R.A., Mr. E. A. Abbey, R.A., Mr. G. F. Frampton, R.A., and nearly all the members of the recently

elected Council. The walls of the hall, of the old council room, and the library were hung with an extensive series of photographs and drawings illustrative of the work of the recipient of the medal.

In making the presentation, the President explained that the medal was annually given by his Majesty "to some distinguished architect or man of science or letters who had designed or executed a building of high merit, or produced a work tending to promote or facilitate a knowledge of architecture, or the various branches of science connected therewith." The mode of selection was that a name was brought forward by the Council and submitted to the general body of members of the Institute, after which it was submitted to the King for his approval. The medal was generally awarded one year to a distinguished English architect, another year to a foreign member of the profession, and the third year to a literary man connected with architecture. This year they had departed from that routine, for they all regretted that Mr. McKim could not be claimed to be of English birth, nor had they considered his claims as an author, and certainly he was not a foreign architect. They had selected Mr. Charles Follen McKim as a highly distinguished American architect, and that selection had met with the full approval of his Majesty. They ventured to hope that the presence of the United States Ambassador might be taken as putting the American seal on the selection which the Institute had ventured to make. The recipients of this honor, instituted in 1848, had included Professor Cockerell, Sir Chas. Barry, Sir



WATER APPROACH TO HALL OF PHILOSOPHY, THE FUTURE CHAUTAUQUA.

Albert Kelsey, Architect.



NEW PIER HOUSE AND ANGELUS TOWER, THE FUTURE CHAUTAUQUA.

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Gilbert Scott, G. E. Street, J. L. Pearson, Baron von Ferstel, F. C. Penrose, Charles Garnier, Lord Leighton and the late Richard Morris Hunt, of New York. He then gave an outline of Mr. McKim's professional career, stating that Mr. McKim was born in Chester county, Pennsylvania, fifty-six years ago, and at 18 entered Harvard University with a view to becoming a mining engineer. A year later, finding the work uncongenial, he entered the office of Mr. Russell Sturgis, architect, of New York, and, in the autumn of the same year, the Atelier Daumet in Paris, where he was prepared for, and admitted to, the Ecole des Beaux Arts, remaining until the outbreak of the war some three years later. During this time Mr. McKim also traveled in Europe, and visited England in 1869, where, through the kindness of Mr. Phené Spiers, Mr. Florence, and others, he was able to make profitable use of his time. He was also made an honorary member of the Architectural Association. Returning to New York in 1870, Mr. McKim entered the office of the well-known architect H. H. Richardson, and in 1872, at the age of 25, commenced practice on his own account, being joined in 1877 by Mr. Wm. Rutherford Mead, and in 1879 by Mr. Stanford White, and since that time they have continued their practice as "McKim, Mead & White." In 1887 they were appointed architects to the new public library of the City of Boston, now a famous building. In 1889 two Fellowships in the School of Architecture, Columbia University, known as the McKim Fellowships, were established; in 1891 Mr. McKim

was made a member of commission of ten architects from throughout the United States to design the World's Columbian Exhibition at Chicago; in 1894 the firm were appointed architects to the new capitol building of the state of Rhode Island; in 1897 the American Academy of Architecture in Rome was incorporated under the laws of the state of New York, and Mr. McKim was selected as President. In 1899 he was elected a member of the Academy of San Luca, and in the same year was appointed to serve as a member of the first Municipal Art Commission of the City of New York. In 1901 Mr. McKim was appointed a member of the Park Commission for the improvement of the park system of the District of Columbia, and assisted in drawing up the magnificent scheme adopted. Here is to be an avenue no less than 1,600 feet wide and a mile and a half long, architecturally treated at various points, with great public buildings incorporated in the scheme. The cost is put at some three to four millions, some half of which has already been voted. Mr. McKim was elected President of the American Institute of Architects in 1901, and re-elected in 1902, and in the same year appointed by President Roosevelt to restore the White House, and also as architect for the new Army War College. Of the buildings erected some idea might be gained from the splendid series of photographs and drawings Mr. McKim had kindly shown that evening. He seemed equally at home with a palace or a bungalow, with a university or a railway station, with laying out a great park scheme or arranging a charming little formal garden. In

all, the President thought there would be found true artistic feeling, nobility of plan, breadth of treatment, absence of unnecessary or meretricious ornament, and a suitability of purpose. The style, based largely on Italian examples, showed the influence of French training, and while founded on traditional lines, appeared to possess just that amount of individuality required, and without which the best work must be dull and uninteresting. Then, again, Mr. McKim had set all architects an example by the opportunities he had given to painters and sculptors to further adorn his works. The decorations of the Boston library by Mr. E. A. Abbey and by Mr. Sargent were a case in point. The President then, amid loud and long-continued cheering, proceeded to place the blue ribbon carrying the medal, around Mr. McKim's neck.

Mr. McKim, who was cordially greeted, said that words failed him adequately to express his appreciation and deep sense of obligation to his Majesty and the members of the Institute. The broad philanthropy which created this medal, not alone for British subject, but to encourage the successful development of architecture in other countries, was characteristic of the gracious Queen, whose memory the people of the United States, next to us, held in veneration. That it should have gone a second time within a single decade to his country was a cause for felicitation, since it attested to the progress and achievements which the Institute had been pleased to recognize in the work of their younger colleagues in America, in whose name he accepted this distinction. As a spur and incentive, and as a token of the friendship and respect that for many years had

been growing up between their two bodies, he accepted the medal with grateful pride.

Mr. Choate said that he had known Mr. McKim from his boyhood, and it was no exaggeration to say that, in view of his enthusiasm from the beginning for his profession, his friends always expected that he would be the recipient of some of the highest honors which his professional brethren throughout the world could confer upon him. As the official representative of his countrymen he had no hesitation in saying that if the whole American people were asked who among her distinguished sons was most worthy of this honor, by a practically unanimous vote they would have selected Mr. McKim. And if they had called for the vote of Congress, as representing the power and judgment of the whole community, they, too, would have selected him, because with their approval he had been selected and had taken an important part in that presidential commission—corresponding to a royal commission here—regarding the development of the city of Washington upon the lines and according to the plan that received the approval of the father of his country, George Washington, more than 100 years ago. Moreover, if the choice had been left to President Roosevelt instead of the King, he felt sure that, on account of his lifelong friendship and his hearty sympathy with Mr. McKim's success, the president would have joined in the approval of his selection. He knew the late Richard M. Hunt, who ten years ago was honored in the same way, and he thought he might say that in the immense development of their art which had taken place in the United



FOUNDERS MONUMENT AND GOLDEN GATE, THE FUTURE CHAUTAUQUA.

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States during the last 30 years, both these gentlemen were entitled to a very great share of the credit. After the civil war was over, and it was at last established that the United States was to be a nation, one and inseparable, forever, there grew up throughout the length and breadth of the land an ambition to improve and adorn the buildings, both public and private—to make them worthy of the municipalities and of the country. This was the universal sentiment, and the result was that America had been and was now, and was likely to be in the future, a perfect paradise for architects.

There had grown up not only a school of architecture, but many great schools of architecture connected with the leading universities of the United States, and they were sending forth year after year large numbers of young men highly qualified for the pursuit of this profession. These young men were following in the footsteps of Hunt and McKim, on whom the Royal Institute had conferred this highly honorable and distinguished medal, and the result would be that in future years they would have added to their fraternity of architects—for he considered that they were one great fraternity throughout the world—a noble contribution from the United States, of whom, he believed, as of the present recipient

of that honor, they would have great reason to be proud.

Sir L. Alma-Tadema and Mr. Abbey also expressed their pleasure at the award to Mr. McKim.

Mr. McKim, in response to the President's invitation, said that he should be happy to become an honorary corresponding member of the Institute—*London Building News*.

NO MAN can value his art if he allows it to be bargained for at the lowest figure.

ARCHITECTS' AND CLIENTS' IDEALS.

H. S. WHITE.

THE phrase "preparing designs" or "preparing plans" very inadequately expresses the work of the architect; in fact, it almost seems to imply that given or selected designs or plans are by some process prepared or adapted for a particular purpose. And the employer is misled by such terms; he imagines that when he engages a professional man to prepare plans for him, that it is a more or less mechanical process—the selection of a set of drawings

pigeon-holed that can be adapted without much trouble to the requirements and accommodation of the new building. No doubt the misconception also has been the cause of the extraordinary conduct of some clients in countermanding their instructions, changing their intentions as to design, or even abandoning their purpose. The value attached to any professional vocation is generally estimated by the amount of knowledge and mental labor involved in it; with a low standard of intellectual attainment that estimate becomes reduced. Probably the profession are often to blame for their supineness in under-estimating the true responsibility of their calling, and the lack of study they give to their work,



ATHENIAN WATCHFIRE AND ARBOR, THE FUTURE CHAUTAUQUA.

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which induce the public to undervalue their skill and labor.

If, instead of this view of the professional architect's work, we understood him to bring to every separate problem trained scientific knowledge and artistic skill, the employer's regard and obligations would be increased. When the average client considers that to every building problem and to every detail the architect brings the resources of his knowledge and skill to bear, as well as a skillful artistic hand, he may begin to realize what a design for a building really implies: that every structure, no matter how small

or ordinary, has to be thought out and elaborated for its special environment and function, and for the occupation and use and habits of life of those for whom it is built. Hitherto people have been too much inclined to look upon a building simply as a dwelling or as a structure in which business, or worship, or any other office can be carried on, without any further requirement than that it should answer its purpose fairly well. It may be of any plan or shape so long as it keeps out the weather and is convenient; such idea may be satisfied with the plainest of buildings so long as it is weatherproof. But we should rather look upon a building as part of an organism, like a shell is of a testaceous animal—an organized arrangement adapted only for the purpose of a habitation for groups of people of certain social habits and tastes, or for some special purpose or function of business; and it is this specialized type of building, rather than an unspecial or unsuited kind that we consider to be the duty of the architect to design. How many domestic dwellings and large residences are built with a complete disregard to the habits and modes of life of those for whom they were designed! The spacious mansion with its varied accommodation, rooms opening into conservatories, billiard and smoking rooms, and numerous reception apartments, adapted for entertainments built for a man or family of quiet life, or for a student—how contrary to common sense and the fitness of things! Or again, a type of town house with its compact and small reception rooms and offices for a gentleman and family moving in society, having a large circle of acquaintances. Both in town and country houses we see examples of absurd arrangements; town houses built in the country, and country houses in the town. To take only one habit of life, society people who receive plenty of visitors and give entertainments look for a house more spacious, with larger reception rooms, and completer suites of upstairs accommodation, than people who are not fond of such hospitalities. Their tastes are very different. The former look for ambitious arrangements for decorative schemes of color; the latter for quiet and more homely arrangements. One architectural writer has very aptly remarked: "Design in architecture is an aggregation of ideas; it is composition in its broadest sense; it is a growth from a given scheme of requirement, modified or amplified, according to existing circumstances. It cannot properly be separated as an artistic idea from its material surroundings and its material restrictions, and exist by itself; it can be considered only in relation to the purpose for which, and the material for which, it is constructed, and the character of its location whether in connection with other buildings or isolated, whether on the hillside or in the valley. It is good and beautiful in so far as it is a truthful and appropriate expression. * * *

So in good architecture, whether of stone or wood, the finished composition is the single result of the study given to the work in all its aspects—the destination or purpose of the building, the cost, social, domestic, and special requirements. There should be nothing whimsical or capricious—neither construction nor design should be forced so as to produce desired effects; all details should be designed for the position they are to occupy, etc." We would lay stress on the social and domestic aspect of a building as one of those so much neglected. The functional purpose of a structure has been quite overlooked by modern architects of the conventional school. Architectural teachers and writers are to blame for this neglect. Ruskin considers a building and its architecture to be separable—he says it is quite necessary to distinguish architecture and building: a view that architecture is only the

adornment of the edifice; that architectural features are unnecessary to the technical condition of the building, or to the convenience of those who occupy it. The late Professor Hosking, in the eighth edition of the *Encyclopædia Britannica*, holds much the same view in writing upon architecture, he says: "The merit or demerit of a composition is not at all affected by the use to which the edifice is applied; neither would its front be more tolerable, nor its cupola less beautiful, if St. Peter's in Rome were by the course of events to become a democratic forum instead of a Papal basilica." We could quote other writers on the art who maintain that architecture is independent of use or function; but if we come to analyze these authors' meaning, we may show that they are inconsistent, or use terms equivocally. Thus the merit of a composition may not be affected by the use of it, if we regard only the external design of the edifice apart from its plan and construction; but as all three of these are essential to an edifice as a structural whole, no such conclusion can be maintained. True architecture must be realized—as a whole. A more logical definition of the subject is given by Mr. Leopold Eidlitz in his work on the "Nature and Function of Art." Speaking of Mr. Fergusson's remarks that a building can tell no story, and that it can express an emotion only by inference, and that in none of its stages is imitation an element of architectural composition; that no true building was ever designed to look like anything in either the animal, vegetable, or mineral kingdom—this writer observes truly: "The author is evidently aware that imitation is an element in art, but he confounds imitation of the *methods* of nature with reproduction of the *forms* of nature," and this is the general mistake. A work of architecture ought to follow the methods of nature, for as this author remarks: "A work of art, like a work of nature, is a realized idea, and the ideal is the essence of architecture." Eidlitz shows throughout his work that a building designed for its special purpose is like an organism of nature, and ought to be developed according to the methods of nature; and he points to the popular error of confounding the methods of nature with the products of nature—two very different things. And the same reasoning applies to art: the traditional teaching of architecture through styles has been fatal to all progress, because it accepts the products and neglects the methods adopted by all the best ages; for example, take the Parthenon as a model to imitate while neglecting the method of the builder. As Eidlitz points out, the sole idea of architecture is to make buildings. That this may be done in any way which the author thinks fit. He does not seek, as he should, for a clue in the organism of the structure, or seek to establish an organic relation between the structure and the ornament. The forms of past styles are thus taken, irrespective of their function and meaning. The architect's duty, then, is to consider his design as having a distinct function. It must be a realized idea of some want or several wants. One building is built to answer physical requirements of the simplest kind, like a shed for cattle, a barn, or a factory. Others that have to answer physical human needs, and at the same time to express ideas. These are domestic dwellings, buildings for offices and warehouses, shops, structures intended to house the poor, the sick; buildings erected for educational purposes, as well as those edifices intended for worship. At one extreme we have the simple engine or cattle shed, or the simplest kind of cottage; at the other extreme the varied complex formations expressed in the mansion or the modern club-house or hotel. In every structure it becomes the duty of the architect to express an idea. To take a concrete case or two: a hall for

music or dramatic entertainments. First, it must be large enough to seat a certain number of persons comfortably, each of whom can both hear and see the artists and performances. It must be so shaped in plan and section as to conserve and transmit the waves of sound without echo; the materials of walls and ceiling must be sufficiently resonant, and the decorations of the hall express the object of the building. An oblong interior without columns, having a well-shaped orchestra or stage, appears to be the main idea; but the various functions must be studied with nicety. The entrances, crushrooms, and corridors should afford convenient room, ingress and egress. There should be attached certain adjuncts for artistes' rooms, cloak, and other conveniences. Men and women have both to be considered. The assembly must admit of an arrangement of seats suited to the personal convenience of each of the audience. Eidlitz on this point speaks of a structure simply conditioned to physical wants, in which case it is merely the result of mechanical skill in building. Also of those structures of a more organized kind which express an appreciation of an idea, illustrated by acts performed within, either by word, music, dramatic action, etc., or which are so arranged and designed as to "betray in their form, in the modeling of the masses and parts and decoration," an adaptation of means to ends. Such a structure is a work of art, "expressive of an act illustrating an idea." A meeting house, built merely for shelter, holding a large number of persons to hear a discourse from a pulpit or platform, is a structure of the former kind. The audience does not indicate an emotion as the worship of God, which is the result of an act. Such a structure is the result merely of a physical necessity. A church or cathedral providing for a combination of groups, and representing a number of functions or acts, like baptism, prayer, intercession, praise, confession, communion, marriage and funeral rites, processions, and other ordinances, offer an example of the latter kind. Such a structure denotes acts which are the result of ideas, and it assists the congregation in the performance of these acts. There are, then, two main classes of structure: one simply mechanically built to insure protection from the weather and stability—the bones and sinews—the other, the higher and more complex structure, related to human wants and their ideas and emotions, which must, or ought to, express the human groups and their acts. As the author we have named says: "In the length and breadth of its single cells, or groups of cells, it must indicate the purpose of each group, and the range and scope of action of each. In the height of single cells it must express the degree of dignity, absolute and relative, attached to individual groups." In the above manner every building ought to form an organized structure expressing the purpose and acts of those who dwell in or occupy it. Has such an idea of design been entertained? We are disposed to think that, instead of a study of human wants, actions and tastes, as it supposes, the architect has been generally contented with providing a structure of mechanical type—one subserving the primary object of buildings, of following in a perfunctory manner the instructions of his client, based on some type of plan. In these days of high pressure it is almost impossible for the architect to make special studies of each problem; opportunity seldom occurs of placing himself into the confidence of the client and his family. It has been thought desirable that the architect commissioned to design a private house should be on close terms with his client, know exactly his requirements, daily habits of life, his recreation and amusement, and, if possible, be able to enter into the emotional side of his

nature, find out his tastes. In present circumstances it is almost useless to expect such a personal knowledge with the inner mind of the employer, who looks upon an architect in much the same way as he regards his tailor—one who only thinks of the remuneration and its *quid pro quo*. Such an estimate of employment is, we fear, only too prevalent among those who regard the profession simply as a means of making a living, and who have no ideas at all on the responsibility of vocation, to say nothing of the dignity of art. We see the result in frequent reprisals, the treatment to which the architect is exposed, the poor estimate of his calling by men who look upon the commercial side of architecture, and have no higher notions of it. The man who undervalues his vocation is undervalued in turn by those employing him.

The stock-in-trade ideal of the architect's calling is still the popular notion; all that he has to do is to sit down and select out of a set of drawers or a portfolio the sort of building required, and make the necessary alterations to it. We are afraid some such a process is adopted, to a certain extent, if we look at the ordinary houses and public buildings around us; they are not separate studies, but selections from conventions based on speculative building. Common sense is the basis of all planning.

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